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# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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THE LANSDOWNE AMAZON

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

JANUARY, 1933  
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## THE ANNUAL MEETING OF THE CORPORATION

The Sixty-third Annual Meeting of the Corporation of The Metropolitan Museum of Art will be held in the Board Room on Monday afternoon, January 16, at half past four o'clock. The Report of the Trustees for the Year 1932 will be presented, and addresses will be made by the President, the Director, and the Curator of Prints. At the close of the exercises tea will be served.

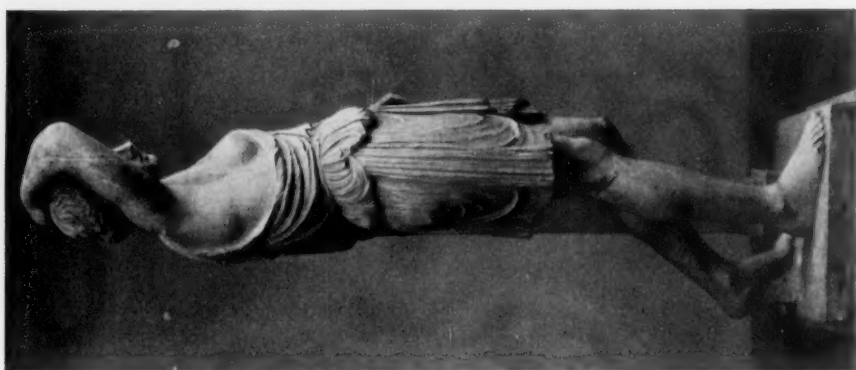
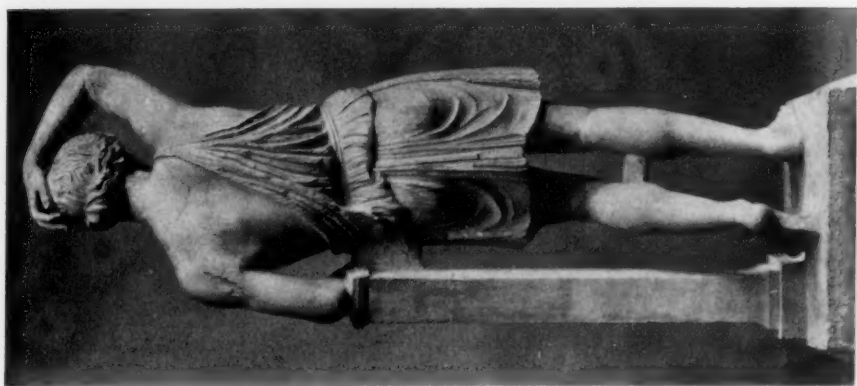
## MUSEUM CONCERTS

Free symphony concerts will be given, as in past years, on the eight Saturday evenings in January and March at eight o'clock, David Mannes conducting. The January series is given through the generosity of John D. Rockefeller, Jr. The donors of the March series will be announced later.

## THE LANSDOWNE AMAZON

The Lansdowne Amazon,<sup>1</sup> a world-famous statue, has been acquired by the Museum and is exhibited this month in the Room of Recent Accessions (illustrated on the cover and on page 3). For about a century and a half it formed part of the Lansdowne Collection and was sold at auction with the rest of the collection in London on March 5, 1930. Its acquisition for the Department of Classical Art is a fortunate event, because it will enable our visitors to enjoy and appreciate one of the outstanding sculptural creations of ancient times. Though the statue is a Roman copy, it is an exceptionally fine one, and it reproduces a Greek work of the developed period (about 440–430 B.C.) which on good evidence has been identified as by Polykleitos, the great

<sup>1</sup> Acc. no. 32.1.4. Height, as restored, including hand but without plinth, 6 ft. 4½ in. (1.946 m.); without plinth and without hand, 6 ft. 1¾ in. (1.863 m.). The marble is Pentelic, with strong micaceous strata which have caused extensive cracks (especially in the face, neck, and right side). The restorations, which according to eighteenth-century custom were executed in marble, consist of part of the nose, the front portion of the right arm (that is, the part which is turned toward the spectator) from the middle of the biceps to the wrist, the tip of the thumb and the four fingers of the right hand, half of the left forearm, both legs from below the knee, small pieces in the drapery (in the vertical folds of the lower front middle portion and of the lower left side), the lower part of the pillar, the plinth. The statue has been frequently described and mentioned in archaeological literature. The chief publications of it are Michaelis, *Ancient Marbles in Great Britain* (1882), p. 462, no. 83; A. H. Smith, *A Catalogue of the Ancient Marbles at Lansdowne House* (1880), pp. 38 ff.; Furtwängler, *Masterpieces of Greek Sculpture* (1895), pp. 134 f., pl. VIII, fig. 55; *Salé Catalogue of the Lansdowne Collection* (1930), no. 59, pp. 39–40.



THE LANSDOWNE AMAZON, A ROMAN COPY OF A GREEK WORK ATTRIBUTED TO POLYKLEITOS

Argive sculptor and contemporary of Pheidias.

Few stories about ancient statues are so well known as Pliny's of the competition of four eminent sculptors who made each a statue of an Amazon for the temple of Artemis at Ephesos: "It was decided that the prize should be awarded to the one which the artists themselves . . . declared to be the best. This proved to be the statue which each artist placed second to his own, namely that of Polykleitos." The Lansdowne Amazon is probably a copy of this statue by Polykleitos,<sup>2</sup> which was adjudged the best in a competition in which even Pheidias took part and in which Kresilas and Phradmon were assigned third and fourth places. And this verdict of antiquity we today can appreciate, for, though the original statues long ago disappeared, copies of four distinct types have survived. Of these the one assigned to Polykleitos is distinguished by its quiet poise and harmonious design—qualities which also characterize his Doryphoros and Diadoumenos.

The Amazon is represented leaning on a pillar, her right arm raised to her head. There is a wound at the right breast, but this does not form the central motive of the figure. The artist was clearly more interested in the composition than in the subject. He has created a rhythmical scheme, attained by counterpoise, the right leg and the left arm balancing each other as upright supporting members, the right arm and the left leg as curving supports at rest. The stance is similar to that of the Doryphoros and the Diadoumenos; that is, the weight of the figure rests on the right leg and the left is placed backward and sideways. But in the Amazon the curves of the body are accentuated by the inclination of the figure toward the pillar. The action of the arms is varied in all three statues; together they form three beautiful variations of a central theme.

The balanced composition of the drapery

<sup>2</sup> I follow Furtwängler's assignments of the Lansdowne type to Polykleitos, the Capitoline one to Kresilas, and the Mattei one to Pheidias as, to my mind, the most logical and convincing; see on this question my *Sculpture and Sculptors of the Greeks*, pp. 227, 234, 249 f., and the references there cited.

is also characteristic of this artist, who was known for his interest in design. The folds of the short tunic are arranged with a studied symmetry, but with effective variations on the two sides. Their sharp contours would be particularly effective in bronze, presumably the material of the original and one which Polykleitos is known to have favored. And this is true also of the hair, which is arranged in a series of wavy strands, parted in the middle, and gathered in a knot behind. The strands lie close to the skull and are arranged symmetrically like the short ringlets of the Doryphoros.

Besides the Lansdowne Amazon there are extant several other Roman copies of this type,<sup>3</sup> the number testifying to the popularity of the original. Of these copies the only one comparable to ours in execution and preservation is in Berlin, a prized possession of the Altes Museum.<sup>4</sup> The statue in Copenhagen, formerly in the Palazzo Sciarra, though comparatively complete, is patched and worked over<sup>5</sup>; and the one in the Vatican has both legs and arms missing. The others are mere torsos or heads. A bronze statuette in Florence,<sup>6</sup> though it has both arms restored, is a valuable record in that it is the only copy which has both legs entirely ancient and unbroken. Our statue alone preserves most of the right arm, including the palm of the hand and part of the thumb, and the upper portion of the pillar on which the left arm rests—both essential clues for the reconstruction of the com-

<sup>3</sup> Listed by Michaelis, *Jahrbuch des deutschen archäologischen Instituts*, vol. I (1886), pp. 15 f., and *Anti. Monumenti antichi*, vol. XXVI (1920), p. 602, note 3; to these must be added the relief found at Ephesos (Noack, *Jahrbuch des deutschen archäologischen Instituts*, vol. XXX [1915], pl. 6).

<sup>4</sup> Carl Blümel, *Katalog der Sammlung antiker Skulpturen*, vol. IV (1931), pp. 38 ff., K 176, pls. 67-70. The restorations consist of the nose, the right arm, the lower left arm with the hand, both feet, the pillar, and the plinth.

<sup>5</sup> F. Poulsen, *Einzelaufnahmen antiker Skulpturen* (1932), nos. 3795-3800. The restorations consist of the right hand, the left arm, shoulder, and hand, large pieces in the drapery, the pillar, and most of the plinth; the right arm and most of the legs, formerly thought to be modern, are now considered ancient but worked over in modern times.

<sup>6</sup> Milani, *Museo archeologico di Firenze*, pl. CXXXVI, 2.

position. In all the extant statues, including ours, the left hand is missing. That it hung down listlessly over the pillar, as it has been restored in the Berlin statue, is shown by the relief from Ephesos, in which the upper part of the hand is preserved. We have therefore removed from our statue the restored left hand grasping a scroll and substituted for it a plaster cast of the hand in Berlin.

The history of the Lansdowne Amazon is of particular interest to Americans; for its first owner was Lord Shelburne, afterwards the first Marquess of Lansdowne, who, as Secretary of State for the Southern Department from 1766 to 1768, pursued a policy of conciliation toward the American Colonies. Finding himself perpetually thwarted in this policy, he resigned his post and spent the next fourteen years in the opposition. In 1782 he became prime minister and conceded independence to the United States. Most of his collection was acquired, with the help of Gavin Hamilton, the Scottish painter and explorer, between 1771 and 1775, while Lord Shelburne was free from office. According to certain records<sup>7</sup> our Amazon was discovered in 1771 in Tor Colombaro on the Appian Way. One hundred and sixty years later she finds herself in the country which at the time of her discovery was in the process of formation.

GISELA M. A. RICHTER.

## IN THE PRINT GALLERIES

On January 14, 1933, there was opened in the Print Galleries an exhibition of some of the more interesting and important acquisitions that have been made by gift, bequest, or purchase for the Department of Prints during the years 1931 and 1932.

The most important single acquisition, as well as the most important gift received during the period, was beyond question the collection of fifteenth- and sixteenth-century woodcuts bequeathed to the Museum by the late James Clark McGuire. For the

rest, the acquisitions have necessarily been of the most miscellaneous character—of all kinds and schools, as determined by the accidents of the market and the prints already in our collection.

To write about such a disparate group of printed pictures as this is obviously an impossible task, for they range from painted primitive woodcuts to French color prints of the eighteenth century, from engravings by Schongauer to etchings by our younger contemporaries, from an illustrated book printed in 1474 to one printed in 1932, from Renaissance goldsmith's patterns to designs for mid-nineteenth-century American buggies. Even to mention such an absurdly small portion of them as would be possible within the space limitations of the BULLETIN would result in a mere catalogue intelligible only to the specialist and readable by no one. In view of this, all that the Curator can do is to write about some of those things which have not yet been discussed in the BULLETIN and which particularly interest and amuse him.

Among the single-sheet engravings of the fifteenth century to enter the Print Room during the year 1932 there is little doubt that the most important are the five Schongauers: the Crucifixion with Four Angels, the Annunciation, the Christ and the Magdalen, the Veronica, and the Adoration of the Kings. The print of the Christ and the Magdalen is one of the most poignant and touching of all late Gothic works of art. The Adoration of the Kings is especially noteworthy because it represents the plate in an unfinished state earlier than any that has hitherto been described in the catalogues. Among other differences between this and the subsequent "first" state of the catalogues the following are perhaps the most easily to be noted. In the "first" state the star has more and longer rays, the sack on the ground has a seam, and the sleeve of the man at the right is decorated with embroidery. A full-sized reproduction of this print is to be issued in part 2 of volume IV of Metropolitan Museum Studies.

The most unusual of all the additions that have recently been made to our representation of the sixteenth-century woodcut is beyond any question the famous Brueghel

<sup>7</sup> The Amazon mentioned in these records is, however, not certainly identical with our statue (see Michaelis, *Ancient Marbles in Great Britain*, pp. 463-464).



block from the Figdor Collection in Vienna. It is a block of wood (10½ by 16½ in.) the smooth surface of which was covered with a thin white coating. On this coating the artist drew his picture in pen and ink. The block was then turned over to a woodcutter in order that with his knives and gouges he might cut away the surface between the artist's lines and so make the block ready for printing. The cutting of this particular block was never completed—only a small portion of the cutter's work, in the upper left corner, having been carried out—so that from it it is possible to see how the craftsman prepared his surface, how the artist laid his lines, and how the cutter did his work. The only other sixteenth-century block in a similar condition that appears to have been mentioned is the Altdorfer block in the Munich Print Room. If it is remembered that the only sixteenth-century description of how a woodcut was made is that in the "Architecture" of Philibert de Lorme of 1567 and that it describes a totally different process from that shown in the Altdorfer and Brueghel blocks—which was undoubtedly that used by the great German and Dutch masters of the woodcut—the technical and historical importance of this acquisition can readily be understood. The fact that our block bears a large and important drawing of a figure composition by the elder Brueghel in no way detracts from its very great interest.

The Museum has been lucky enough to acquire twenty-two proofs from Goya's two famous series known respectively as the Disasters of War and as the Proverbs, Dreams, or Disparates, as it is called in the various catalogues. The twenty proofs from the Disasters of War are in pure etching and display as nowhere else the power and cold fury of Goya as awakened by the horrors that accompanied the French invasion of the Spanish peninsula under Napoleon. Of course it may be nothing more than a personal peculiarity of the Curator's, but he finds it difficult not to be sure that these prints are the most amazing etched pictures made by any artist who has worked since the time of Rembrandt.

At the opposite pole from the Goyas stand the twelve lithographs that Corot

published in 1872. Where the Goyas came tempestuously from the life-and-death struggle of a civilization, the Corots came from the land of Arcadia, the inhabitants of which exist in a happy state of poetic being, from which all action and passion are absent. In spite of this abstraction and aloofness from the miseries and contradictions of sick and suffering humanity, there is in these gentle lithographs the strength and reserve that can come only to a soul fearless and at peace with itself, without stress because it has passed beyond conflict and sure because its questions have all been answered.

In Holland in the days when Rembrandt was still in his minority there were a number of etchers whose work has become extremely rare and, being extremely rare, has faded from the memories of collectors. Among them, however, were artists of the most charming vision and delightful talent, and of these Willem Buytewech was not the least. His diminutive landscapes are among the most dandiacal that have ever been made. Their clean and deliberate speech, their beautiful enunciation, and their cool and unexpected statements of the loveliest aspects of a familiar landscape have put them in a class where they have few competitors and no better.

In the eighteen twenties Thornton, the compiler and author of an annotated trot to Virgil, was prevailed upon to engage William Blake to make a series of woodcuts to be used as illustrations for the first Eclogue. Blake had never made any woodcuts before, and moreover he was odd and a dreamer and a poet, full of technical as well as other imagination. In consequence, when he brought his little blocks to Thornton, who was a stodgy, pedantic, conventional sort of person, Thornton was very much perturbed, and turned Blake's drawings over to reputable engravers to be made shipshape and presentable. Luckily, before more than three of the blocks had been reduced to Thornton's level of aesthetic appreciation, he was prevailed upon by some of his friends to print the remaining seventeen as they were. This he did with fitting excuses, saying in a footnote that Blake "designed and engraved them him-

self. This is mentioned, as they display less of art than of genius and are much admired by some eminent painters." Probably, had one to pick out from Blake's work that part of it which most quintessentially expressed his genius, it would be found in these small woodcuts, of which we now have proofs of fourteen.

Edward Calvert, Blake's pupil and friend, in his own turn made a few prints. Of such rarity as to be very little known except in restrikes, these tiny prints take rank only after the Blakes in the realm of English imaginative print making. They have, of their own right, a lyric poetic note nowhere else to be found in the printed picture. The Museum now has proofs of Calvert's two lithographs and of his six published woodcuts.

About 1488, Antoine Verard, the great publisher of Paris, issued, at the command of the King, a series of large illustrated prayer books, which have become so rare and so famous among collectors as to be almost mythical. They are known as the *Grandes Heures royales* of Verard, to distinguish them from the subsequent editions, known as the *Grandes Heures*, which he issued in the same form on his own responsibility. A perfect and immaculate copy of the *Grandes Heures royales* "for the use of Rouen" is now in our collection. One of the most profusely illustrated books printed in France in the fifteenth century, its many charming woodcuts entitle it to be thought of as one of the most beautiful picture books ever made in France. Its illustrations compose one of the greatest monuments left by the early woodcutters, and may be regarded as perhaps the artistically most important Gothic prints ever made in France.

In 1499 Rojas at Seville wrote the novel or romance of the *Celestina*, which was to become the best seller of its time and was to go through countless editions, in many countries and in many languages. A copy of the first German edition of it, printed at Augsburg in 1529, has found its way into our collection. It was embellished with the most charming set of illustrations that any Renaissance novel was ever to receive. These lovely woodcuts may be regarded as

being in many ways the masterpieces of Hans Weiditz, the most active and prolific of all German designers of his time. More than any of his contemporaries, among whom were Dürer and Holbein, Cranach and Altdorfer, Weiditz portrayed intimately and in profusion the details of the life of his time, and so won for himself an unforgettable place in the ranks of his contemporaries. He is one of the great illustrators—those benefactors whom both romantic youth and sober age have to thank for many of the happiest hours that they know.

In 1865 a young man named Manet sent to the Salon a canvas called *Olympia*, which was so particularly shocking that it called forth all the vituperative power of the critics. The painter had been foolhardy enough to paint a short, stocky, naked wench in an attitude hitherto reserved for the traditional recumbent *Venus*. His offense was rendered still more heinous because, instead of placing her in a landscape or in a grandiose Italian Renaissance setting, Manet had depicted her in repose upon an ordinary bed in an ordinary bourgeois interior. But the worst was that, instead of having an overdressed gentleman with a guitar sit at the feet of the naked *Olympia*, in the traditional and accepted and thoroughly moral fashion, Manet had replaced him by a stout and wholly contemporary negress, carrying a large and wholly contemporary bouquet of flowers. The final element of horror was added by a very common pussycat with its tail in the air. It was shocking and immoral beyond measure, and the Olympians from their dizzy heights of good painting and pure morality shed the thunderbolts of their wrath in one of the prettiest storms that has ever passed over Paris. But there was a critical David who came to the defense of Manet, a young and comparatively unknown man, named Émile Zola, who slung at the heads of the Goliaths a stony pamphlet that has become as celebrated in critical history as his long subsequent pamphlet called "J'accuse" was to become in political history. All the world knows of the pamphlet called "Édouard Manet" of 1867 and how it was illustrated with an etching that Manet made after his painting of *Olympia*, but

very few have ever laid eyes upon it. Now a copy of that pamphlet, crisp and clean in its original covers and containing a very decent impression of that once shocking etching, lies quietly in one of our exhibition cases, in silent testimony of almost as many things as one has the wit or the malice to imagine.

Of all the gifts that Germany has made to the world, it would be hard to find one that has brought more pleasure or a greater enjoyment of vicarious mischief to children of all ages than a modest little rhymed and pictured history that was published in 1805, at Munich, by a young and unknown draftsman named Wilhelm Busch. The heroes of the tale were named Max and Moritz, and their naughty adventures were so delectable that they conferred immortality upon their creator at the same time that the nurseries through too loving use destroyed his book. Today that first edition, like the first edition of *Alice in Wonderland*, has become a thing of myth and fable—one of the things that grown men dream about in their nostalgia for youth.

Much engraved "ornament" (as pattern designs are called in the jargon of public print rooms) has been acquired during the last several years, ranging in date from the early years of the fifteenth century down to those of the Civil War in this country. But upon coming to it from *Max und Moritz*, one finds oneself most drawn to a delectable piece of eighteenth-century foolery, that was contrived as an "inspiration" to the interior decorators of its time. Purporting to be by Filippo Morghen—probably the father of that Raphael Morghen whose solemn engraving after the *Aurora* of Guido Reni is one of the monuments of our grandfathers' taste in interior decoration—this "*Raccolta delle Cose più notabili vedute da Giovanni Wilkins erudito Vescovo Inglese nel suo famoso viaggio dalla Terra alla Luna, con i disegni di animali, e machine a noi incognite e dal medesimo descritte nella sua celebre Istoria*" is one of the lightest-hearted of all eighteenth-century pictorial extravaganzas. Here is nonsense at its most logical and serious—the bellows-bark of art proceeding under its own wind in its own sail.

WILLIAM M. IVINS, JR.

## A SPANISH RETABLE OF THE FIFTEENTH CENTURY

Probably few visitors to The Cloisters recall a series of Spanish wood panels<sup>1</sup> painted in tempera that formerly hung about the walls and above the main altar. Obscured with darkened size and shown separately the panels gave little indication of the retable they originally formed. They have now been cleaned at the Museum and placed together to form a retable such as we believe they once composed. The altarpiece, newly arranged, is now shown in the Room of Recent Accessions before being returned to The Cloisters.

The simplest of gold frames, in keeping with the original moldings still enframing the predella, has been used in the reconstruction of the retable, which is about twelve feet high and eight feet wide. Similar paintings<sup>2</sup> of the same school and period have a like treatment of the retable enframement, and thus the attempt to keep the moldings quite simple is consistent with precedent. The carved and gilded canopies placed over individual scenes have not been restored. The majority of the great retables were destroyed during the religious wars in Spain, and doubtless ours was dismembered at that time. Fortunately, however, the individual panels were damaged but little; the brilliance of the paintings after cleaning and their completeness as a group are unusual.

The retable, which is characteristically much higher than it is broad and lacks the folding wings so common in northern countries, is composed of panels with scenes chiefly from the life of Saint John the Baptist, in whose honor it was painted. The Crucifixion scene, with the swooning Virgin supported by Saint John and two holy women, and with four men drawing straws for the garments of Christ, surmounts the entire composition. The large central panel represents Saint John seated on a throne; in his raised left hand he holds his attribute, the book with the Lamb of God upon it. The smaller panels, beginning in the upper

<sup>1</sup> Acc. nos. 25.120.668-671, 673, 674, 927-929.

<sup>2</sup> Compare the retable from the church of Santa María de Calatayud discussed below.





RETABLE: SCENES FROM THE LIFE OF SAINT JOHN THE BAPTIST  
SPANISH, SECOND HALF OF THE XV CENTURY

left-hand corner and continuing in each register from left to right, depict the following scenes from the saint's life: the angel appearing to Zacharias, the father of John the Baptist; the visitation of the Virgin Mary to Elisabeth; the birth of John the Baptist; his preaching beside the Jordan; his baptism of Christ; his reproval of Herod; his beheading and the presentation of his head to Herod.

The predella consists of two parts, each composed of three panels with paintings of saints. Carved and gilded arcading above and crocketed columns at the sides frame the individual panels in such a way as to create niches for the saints. A central panel now used for the label was originally intended either for another painting or more probably for a small carved and gilded wood tabernacle in which the Host was kept. The panels, from left to right, represent Saints Martial (inscribed *Sant Marçal*), Sebastian (*Sant Sabastia*), Mary Magdalen (*Santa Mag*), Bridget (*Santa Brigida*), Christopher carrying the Christ Child (without inscription), and Kilian (*Sant Quilez* [*Quilenus*]).

In all the compositions the figures predominate, the architecture and landscape of the backgrounds being secondary. The expressiveness of the faces contrasts sharply with the woodenness of the figures, which are garbed in almost schematic late Gothic draperies. The costumes are painted in gay, lively colors. Crimson and vermillion, grass green, white, and patches of yellow stand out among the softer tones of olive drab, purple, deep blue, and a variety of other shades. Several of the robes, especially those of Zacharias, and the bed coverlet in the scene of the birth of Saint John, are richly patterned in gold, as are other details. The whole effect is most sumptuous. In striking contrast is the ascetic costume of Saint John. Tones of gray are chiefly employed for the buildings, against which the bright figures are silhouetted. Certain of the details are stressed by the juxtaposition of contrasting colors, as for instance in the Baptism, where God the Father with his gold halo is looking down from a yellow orb surrounded by concentric bands of red and blue.

The altarpiece is clearly the work of a painter<sup>2</sup> of considerable ability, though it is not to be ranked with that of the very few great Spanish painters of the late Middle Ages and the early Renaissance, such as Lluís Borrassà or our master's contemporaries, Jaume Huguet and Jaume Vergós, whose influence was strong throughout Catalonia and neighboring Aragon. It is provincial work, replete with local mannerisms and showing less evidence of Flemish and Italian influence than is found in some of the paintings of other Spanish artists of the period. Among the numerous works produced by less important painters, however, that of our artist is outstanding.

An incomplete retable with three large panels (representing Saints Isidore, Ambrose, and Nicholas) like the central panel of Saint John in our retable and with a predella almost identical except that it is composed of four saints flanking a central Pietà was shown at the International Exposition of Spanish Art<sup>4</sup> at Barcelona in 1929-1930. It is, in my opinion, by the same master as our retable. More sophisticated but stylistically close are three Aragonese panels, one of Saint Fabian in the collection of D. Román Vicente in Zaragoza and two others, of Saints Martin and Tecla and Saints Valerius and Lawrence, in the archiepiscopal palace in the same city. As none of these pieces appears to have been attributed to a master, we may turn to the great retable<sup>5</sup> in the chapel of the Pietà at San Llorens dels Morunys, which according to accepted documents<sup>6</sup> was "painted" on July 17, 1480, by Francisco Solives of Bañolas (in the province of Gerona). A comparison of the general conception of the two retables

<sup>2</sup> No attempt has been made to differentiate between the hand of a master and those of his helpers, who may have worked on the gilding and perhaps even on more important details. In so far as we can distinguish the work of individuals in an already highly localized school, it would appear that the retable, including the predella, is the work of a single master painter.

<sup>4</sup> Catalogue no. 1518; from the collegiate church of Santa Maria de Calatayud in the province of Zaragoza.

<sup>5</sup> S. Sanpere y Miquel, *Los Cuatrocentistas catalanes*, vol. II, pp. 198-201. Barcelona, 1906.

<sup>6</sup> Pagés y Rueda, *Butlletí del Centre excursionista de Catalunya*, vol. XIV, p. 336, fig. on p. 333.

bles and of individual scenes, particularly those of the Visitation, which are almost identical in composition and very similar in numerous details, leads to the belief that The Cloisters retable is the work of a master imbued with the same principles as Solives and probably at some time active in the same workshop. We thus attribute

<sup>7</sup> In the town of Huesca, and elsewhere in Aragon, we find other paintings under strong Catalan influence. August L. Mayer (*Boletín de la Sociedad española de excursiones*, Madrid, 1925, vol. XXIII, p. 213) relates the Huesca work to the school of Jaume Huguet and at the same time rightly shows the influence of the Cruci-

fixion scene in Huguet's retable of the Constable of Portugal in the Royal Chapel of Saint Agatha in Barcelona on that of the Solives retable at San Llorens dels Morunys. Perhaps the work of the painter of our retable is the link between Huguet, Solives, and much Aragonese painting.

JAMES J. RORIMER.

fixion scene in Huguet's retable of the Constable of Portugal in the Royal Chapel of Saint Agatha in Barcelona on that of the Solives retable at San Llorens dels Morunys. Perhaps the work of the painter of our retable is the link between Huguet, Solives, and much Aragonese painting.

## NOTES

**THE STAFF.** At the meeting of the Board of Trustees held December 19, 1932, William M. Ivins, Jr., was elected Second Assistant Director of the Museum and Maurice S. Dimand was appointed Curator of the Department of Near Eastern Art.

**MEMBERSHIP.** At a meeting of the Board of Trustees, held December 19, 1932, the following persons were elected: FELLOW IN PERPETUITY, W. L. Hildburgh; FELLOWS FOR LIFE, Mrs. William T. Brewster, Mrs. John J. Riker, Walter T. Rosen. Thirteen ANNUAL MEMBERS were elected.

**INDEX TO VOLUME XXVII OF THE BULLETIN.** The classified index to the BULLETIN for 1932 will be issued shortly. It will be sent to members of the Corporation, to libraries and museums on the BULLETIN mailing list, and, upon request, to other Members of the Museum and to subscribers to the BULLETIN.

**A GIFT OF BOOKS ON ARMS AND ARMOR.** Mrs. Bashford Dean has presented to the Museum a collection of books, catalogues, and extracts from books and magazines, including a number of works in Japanese, gathered together by the late Bashford Dean and forming his working library. There are over four hundred volumes in

the collection, most of them relating to arms and armor.

In compliance with the wish of the donor, the collection will be kept in the Department of Arms and Armor. The titles will be listed, however, in the card catalogue in the Library reading room, and the books will be available for use in the Library. W. C.

**AN IMPORTANT LOAN OF TAPESTRIES.** A set of four early sixteenth-century Flemish tapestries of the school of Tournai with scenes from the life of Hercules have come to the Museum as a most generous loan from Mrs. Daniel Guggenheim. They are probably the tapestries from the looms of Clement Sarrasin which were given by the Magistrates of Tournai in the year 1513 to the Earl of Suffolk to commemorate the capture of the city by the English. The scenes depicted are: The Birth of Hercules and Iphicles, The Wooing of Iole by Hercules, The Marriage of Hercules and Deianeira, and The Apotheosis of Hercules. They have been temporarily hung in Gallery A 22, over the hall of casts. J. J. R.

**PAINTINGS LENT FROM THE HARKNESS COLLECTION.** The Museum is privileged to show for a few months a variety of splendid paintings from the collection of Mr. and Mrs. Edward S. Harkness. The two figures

of an impressive Annunciation by Gerard David, formerly in the Hohenzollern Collection, and a sensitive Portrait of a Lady by Memling are in Galleries C 37 and 40. The famous little Madonna and Child with Six Saints by Pesellino, formerly in the Holford Collection, is shown in Gallery C 35. In the gallery of English paintings (C 24) are exhibited Gainsborough's Wood Gatherers, from the Carnarvon Collection, and the large, brilliant picture by Raeburn of the Drummond Children with their pet pony. In the same gallery is the View of Salisbury Cathedral by Constable, while near by in Gallery B 19 is seen Corot's Ville d'Avray. L'Étang et les villas. One of Gilbert Stuart's finest portraits of Washington, showing the right side of the face, is placed in the American Wing, while a portrait of a man, belonging to the same painter's London period, is to be seen in Gallery B 16. Guardi's Piazza di San Marco is in Gallery C 30. Four dainty colored drawings by Downman and the charming little bust of Sabine Houdon by Houdon are placed in the rooms of decorative arts in Wing J, Galleries J 11 and J 10 respectively. H. B. W.

**REARRANGEMENT OF THE COLLECTIONS OF MODERN SCULPTURE.** The collections of modern European and American sculpture have been assigned to the Department of Decorative Arts and newly installed to give them greater prominence. The American sculpture has been removed from the two galleries, K 6 and 7, in which as a temporary expedient the collection was shown during the past few years, and has been placed on exhibition in the galleries flanking the main staircase, D 7, 13, and 14 on the first floor and D 8, 9, and 10 on the second floor; a few exhibits are also shown on the landings of the southeast staircase. The larger pieces of European sculpture, including the Rodin collection, have found a new home in the large gallery leading from the Park entrance (B 39). Some of the smaller pieces are shown on the landings of the west staircases; among these are the Barye and the Degas bronzes.

The new installation is again temporary, as permanent quarters properly designed for the exhibition of sculpture must await

future building. The space now used for the collections is not ideal, but it is at least more central and permits the larger sculptures to be shown more effectively than in the past. J. B.

**AN APPRECIATION.** In the death of George Coe Graves the Museum has lost a devoted and generous friend. To his numerous gifts he attached only one condition, dictated by his modesty, that his benefactions should remain anonymous during his lifetime.

The earliest of Mr. Graves's gifts to the Museum was the collection of about thirty old prints which he presented in 1920. This was the first very important gift to be made to the Museum's recently established Print Room and has rarely been surpassed in the subsequent years. The prints were of the most outstanding quality, not only for beauty of impression but for their artistic and historic value. Among them were three first states of portraits by Van Dyck and five engravings by Dürer. The rest were etchings by Rembrandt, most of them in literally unsurpassable impressions. Among these there were such masterpieces as the Vista, the Three Trees, the first state of the portrait of Jan Lutma, the portrait of Jan Silvius, and the Return from the Temple. There was also an impression of the famous "Hundred Guilder." Although this gift was anonymous, in 1920 Mr. Graves was elected a Benefactor of the Museum because of it.

It may now be revealed also that Mr. Graves was the donor of the large and notable collection of American furniture and accessories exhibited in 1931. The collection was formerly in Mr. Graves's summer residence at Cape Cod, "Sylmaris," and he requested that it be called the Sylmaris Collection after his death. Not only this collection of furniture but all the many gifts of Mr. Graves will be so labeled now.

American furniture was a subject in which Mr. Graves took great interest. In addition to the original Sylmaris group, the Museum was able to acquire many other important examples of early American furniture through Mr. Graves's generosity. It is characteristic of his understanding of museum problems and of his invariable con-

siderateness that his gifts were made with the privilege of subsequent sale or exchange for better examples.

**AN IMPORTANT LOAN.** A famous Greek statuette known as the Haviland bronze<sup>1</sup> has come to the Museum as an anonymous loan and is exhibited in the Seventh Classical Room. It is one of the finest bronze statuettes of the fourth century B.C. that have survived, being noteworthy both for its large size<sup>2</sup> and for the excellence of its execution.<sup>3</sup>

Aphrodite, if it is she, is represented standing with her weight on the right leg, the left slightly drawn back, the arms raised and bent at the elbows, the head a little inclined to the left. Though the left arm is missing, the composition can be reconstructed from similar statuettes, such as the Pourtalès Aphrodite in the British Museum. She was evidently not wringing the water from her hair, as in the familiar Aphrodite Anadyomene type, but perhaps lifting a necklace to put it round her neck.

The beauty of the statuette consists not only in the grace of its composition but in its exquisite modeling. The lovely curves of the girlish figure, the soft, delicate flesh, the gentle expression have been rendered with the sensitiveness of a great artist. It must have been quali-

ties such as these that caused the praises of Praxiteles's work with which ancient literature abounds. And here we may remember that Pliny in enumerating the statues in bronze by this sculptor mentions a woman putting on a bracelet or necklace (*pseliumenen*) and another holding a garland (*stephanusam*). Our statuette probably gives us a good idea of the great attraction of such creations.

The history of the statuette is of considerable interest. About 1880 it was bought by the French sculptor Paul Dubois from a dealer who had acquired it from the collection of Joly de Bammerville. After Dubois's death in 1905 the statuette was acquired by Ch. Haviland, the well-known china maker of Limoges. At his death in 1922 it was sold at auction in Paris, but redeemed by the family; it was sold again in June, 1932, and again redeemed. In the Providence Museum<sup>4</sup> is a similar though not identical statuette, probably of Roman date, copied presumably from the same famous original of which ours is an earlier copy.

We are greatly indebted to the anonymous lender of our statuette for enabling the New York public to view this rare masterpiece in our Greek galleries. G. M. A. R.

missing, and there is a large hole on the back. The eyes are inlaid with white glass paste, now disintegrated; the iris was in a different material, which has disappeared. There are no restorations except the part of the left leg which has been copied in plaster from that of the Providence statuette (see below).

<sup>4</sup> Bulletin of the Rhode Island School of Design, vol. XIV (1926), pp. 38-42. I am much indebted to L. Earle Rowe and the authorities of the Rhode Island School of Design for sending their bronze to New York for comparison.



BRONZE STATUETTE  
GREEK, IV CENTURY B.C.

<sup>1</sup> Cf. S. Reinach, *Revue archéologique*, vol. II (1896), pl. 20, pp. 371 ff., and *Répertoire*, vol. II, p. 341, [2]; Ch. Haviland Collection, *Sale Catalogue* for Dec. 11-12, 1922, p. 30, no. 151, pl. X; Georges Haviland Collection, *Sale Catalogue* for June 2-3, 1932, p. 78, no. 218, pl. XL.

<sup>2</sup> H. 18 in. (45.7 cm.).

<sup>3</sup> The left arm, the left leg from above the knee, and the front part of the right foot are



## LIST OF ACCESSIONS AND LOANS

NOVEMBER 6 TO DECEMBER 5, 1932

### ANTIQUITIES—CLASSICAL

*Gifts of Mrs. W. Bayard Cutting (1), George D. Pratt (1), Milton Weil (2).*

### ARMS AND ARMOR

*Gift of Abraham Silberman (1).*

### BOOKS, ETC.

*Gift of James J. Rorimer (60).*

### BOOKS—THE LIBRARY

*Gifts of Archaeological Survey of India, Government of India, Central Publication Branch (1), The Carnegie Corporation of New York (2), Mrs. Bashford Dean (379), Jerome D. Greene (1), Prince Yi Museum through John K. Davis (1), Miss Dorothy A. Scribner (1), Sadajiro Yamanaka (1).*

### COSTUMES

*Purchase (1).*

### DRAWINGS—EXTENSION DIVISION

*Gift of Gustavus Town Kirby (30).*

### FANS

*Gift of Mrs. Morgan Grinnell (1).*

### JEWELRY

*Gift of Mrs. Morgan Grinnell (3).*

### MEDALS, PLAQUES, ETC.

*Gift of Gactano Cecere (1).*

### MINIATURES AND MANUSCRIPTS

*Gift of Mrs. Morgan Grinnell (1); Purchase (1).*

### MISCELLANEOUS

*Gift of Mrs. Thomas W. Fletcher (1).*

### PHOTOGRAPHS, ETC.—EXTENSION DIVISION

*Gift of Miss V. Isabel Miller (201).*

### PHOTOGRAPHS—THE LIBRARY

*Gift of Mrs. Charles L. Nordyke (96).*

### PRINTS AND ILLUSTRATED BOOKS—DEPARTMENT OF PRINTS

*Gifts of Anonymous (2), Mrs. Bella C. Landauer (1), Museum of Fine Arts, Boston, Department of Prints (1 reproduction), Mrs. Roselle H. Osk (7), Dr. Robert W. Reid (1 book), Mrs. Benjamin Ripin (2 photographs), F. Taubes (1), Benno de Terey (1); Purchase (1 book).*

### SCULPTURE

*Gifts of George D. Pratt (1), John D. Rockefeller, Jr. (1), Stora Art Gallery (1).*

### WOODWORK AND FURNITURE

*Gift of Louis J. Boury (2).*

### ANTIQUITIES—CLASSICAL

*Anonymous Loan (1).*

### FANS

*Loan of Mrs. Cadwalader Jones (2).*

### MINIATURES AND MANUSCRIPTS

*Loan of Richard M. Kemble (2).*

### SCULPTURE

*Anonymous Loan (4).*

### TEXTILES

*Loan of Mrs. Daniel Guggenheim (4).*

## EXHIBITIONS AND LECTURES

JANUARY 16—FEBRUARY 12, 1933

### EXHIBITIONS

Prints—Accessions of 1931 and 1932  
The Michael Friedsam Collection  
European Fans

Galleries K 37-40  
Gallery D 6  
Gallery H 19

Until further notice  
Through April 9  
Through March 26

### LECTURES FOR MUSEUM MEMBERS

#### JANUARY

16	The Florentine Renaissance: The Della Robbia Family.	Edith R. Abbot	3:30
17	Gallery Talk: Temples and Shrines of India.	Mabel Harrison Duncan	11:00

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

JANUARY		HOUR
19	The Morgan Wing and the Galleries of Decorative Arts. Huger Elliott.....	3:30
20	Study-Hour: Individualizing the Home. Grace Cornell.....	11:00
20	Gallery Talk: Temples and Shrines of India. Mabel Harrison Duncan.....	11:00
21	Story-Hour: Beautifying Bruges for Charles the Bold. Anna Curtis Chandler.....	10:15
21	Gallery Talk for Older Children: Crafts in Ancient Egypt. Margaret B. Freeman.....	11:00
23	The Florentine Renaissance: Botticelli and His School. Edith R. Abbot.....	3:30
24	Gallery Talk: The Mediaeval Church. Mabel Harrison Duncan.....	11:00
26	The Morgan Wing and the Galleries of Decorative Arts. Huger Elliott.....	3:30
27	Study-Hour: Furniture. Grace Cornell.....	11:00
27	Gallery Talk: The Mediaeval Church. Mabel Harrison Duncan.....	11:00
28	Story-Hour: When Sesshiu's Brush Produced a Mouse. Anna Curtis Chandler.....	10:15
28	Gallery Talk for Older Children: Crafts in Ancient Egypt. Margaret B. Freeman.....	11:00
30	The Florentine Renaissance: Sculptured Funeral Monuments. Edith R. Abbot.....	3:30
31	Gallery Talk: The Mediaeval Home. Mabel Harrison Duncan.....	11:00
FEBRUARY		
2	The Morgan Wing and the Galleries of Decorative Arts. Huger Elliott.....	3:30
3	Study-Hour: Individualizing the Home. Grace Cornell.....	11:00
3	Gallery Talk: The Mediaeval Home. Mabel Harrison Duncan.....	11:00
4	Story-Hour: A Maid in Knight's Armor—Joan of Arc. Anna Curtis Chandler.....	10:15
4	Gallery Talk for Older Children: Crafts in Ancient Egypt. Margaret B. Freeman.....	11:00
6	The Florentine Renaissance: Masters of the Portrait. Edith R. Abbot.....	3:30
9	The Altman Collection. Huger Elliott.....	3:30
10	Study-Hour: Rugs. Grace Cornell.....	11:00
11	Story-Hour: Young Abe Lincoln and His Sister Sarah. Anna Curtis Chandler.....	10:15
11	Gallery Talk for Older Children: Crafts in Ancient Egypt. Margaret B. Freeman.....	11:00

## FREE PUBLIC LECTURES

(Announced by Date and Subject)

JANUARY		HOUR
21	Lecture for the Deaf and Deafened Who Read the Lips: Snuffboxes in the Morgan Collection. Jane B. Walker.....	3:00
21	Recent Accessions in the Classical Collections. Gisela M. A. Richter.....	4:00
22	Why We Write the Way We Do. Stanley Morison.....	4:00
28	Aspects of French Romanesque Art. Marguerite Baudains.....	4:00
29	The Use of Beauty and the Beauty of Use (Arthur Gillender Lecture). Richard F. Bach.....	4:00
FEBRUARY		
4	Greek Life as Illustrated in the Museum. Clarence H. Young.....	4:00
5	Design in Mediaeval Stained Glass (Arthur Gillender Lecture). Leicester B. Holland.....	4:00
11	Cyrene and the Cyrenaica. M. I. Rostovtzeff.....	4:00
12	Tristram in Mediaeval Art. Roger S. Loomis.....	4:00

## FREE PUBLIC LECTURES

(Announced by Courses)

Yale Cinema Films Showings: Chronicles of America Photoplays, Tuesdays, January 17, February 7, at 2:30 p.m.  
 Museum Cinema Films Showings, Thursdays, at 2:30 p.m.  
 Story-Hours for Boys and Girls, by Anna Curtis Chandler, Saturdays, January 21, February 4, 11, at 1:45 p.m.; Sundays at 1:45 and 2:45 p.m.; by Susan Scott Davis, Saturday, January 28, at 1:45 p.m.  
 Gallery Talks, Saturdays at 2:30 p.m.: January 21, The Della Robbias, by Edith R. Abbot; January 28, Paintings in the Metropolitan Museum Described by Vasari, by Edith R. Abbot; February 4, Paintings from the Friedsam Bequest, by Edith R. Abbot; February 11, Peter Paul Rubens, by Edith R. Abbot.  
 Gallery Talks, Sundays at 2:30 p.m.: January 22, Life in America in the XVIII Century, by Elise P. Carey; January 29, Industrial Arts of Early America, by Elise P. Carey; February 5, The Classic Revival in French Painting, by Edith R. Abbot; February 12, Convention versus Nature in Egyptian Reliefs, by Margaret B. Freeman.  
 Study-Hours for Practical Workers, Sundays at 3 p.m.: January 22, by Grace Cornell; January 29, by John Morrison Curtis; February 5, by Grace Cornell; February 12, by Ethel Lewis.  
 Radio Talks by Huger Elliott: WOR, Saturdays, at 12:30 p.m.; WNYC, Thursdays, January 19, February 2, at 8 p.m.; WRNY, Tuesdays, January 24, February 7, at 5:45 p.m.

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

**THE METROPOLITAN MUSEUM OF ART**  
Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

## LOCATION

**MAIN BUILDING.** Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue cars one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 70th and 86th Streets.

**BRANCH BUILDING.** The Cloisters, 608 Fort Washington Avenue. Reached by the Eighth Avenue subway to 100th Street-Overlook Terrace station. Take elevator to Fort Washington Avenue exit and walk south along the avenue a short distance.

## OFFICERS AND TRUSTEES

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## MEMBERSHIP

BENEFACTORS, who contribute or devise . . . . .	\$50,000
FELLOWS IN PERPETUITY, who contribute . . . . .	5,000
FELLOWS FOR LIFE, who contribute . . . . .	1,000
CONTRIBUTING MEMBERS, who pay annually . . . . .	250
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SUSTAINING MEMBERS, who pay annually . . . . .	25
ANNUAL MEMBERS, who pay annually . . . . .	10

**PRIVILEGES**—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.  
Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.  
The services of the Museum Instructors free.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.  
A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Fellowship, and Sustaining Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life and to become members of the Corporation. For further particulars, address the Secretary.

## ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

## HOURS OF OPENING

**MAIN BUILDING AND THE CLOISTERS:**

Saturdays	10 a.m. to 6 p.m.
Sundays	1 p.m. to 6 p.m.
Other days	10 a.m. to 5 p.m.
Holidays, except Thanksgiving & Christmas	10 a.m. to 6 p.m.
Thanksgiving	10 a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.

The American Wing & The Cloisters close at dusk in winter.

**CAFETERIA:**

Saturdays	12 m. to 5:15 p.m.
Sundays	Closed.
Other days	12 m. to 4:45 p.m.
Holidays, except Thanksgiving & Christmas	12 m. to 5:15 p.m.
Thanksgiving	12 m. to 4:45 p.m.
Christmas	Closed.

**LIBRARY:** Gallery hours, except Sundays during the summer and legal holidays.

**MUSEUM EXTENSION OFFICE:** 10 a.m. to 5 p.m., except Sundays and legal holidays.

**PRINT ROOM AND TEXTILE STUDY ROOM:** Gallery hours, except Saturday afternoons, Sundays, and legal holidays.

## INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for from one to four persons and 25 cents a person for groups of five or more. Instructors also available for talks in the public schools.

## PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

## INFORMATION DESK

At the 82d Street entrance to the main building. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

## PUBLICATIONS

The Museum publishes and sells handbooks, colorprints, photographs, and postcards, describing and illustrating objects in its collections. Sold at the Information Desk and through European agents. See special leaflets.

## CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

## TELEPHONES

The Museum number is Rhinelander 4-7600; The Cloisters branch of the Museum, Washington Heights 7-2735.